PICTURES

BY OLD MASTERS,

THE PROPERTY OF THE LATE

SIR CECIL MILES, BART.,

LORD METHUEN

AND OTHERS.

SATURDAY, MAY 13, 1899.

ILLUSTRATED EDITION—FIVE SHILLINGS.

PICTURES FROM LEIGH COURT AND CORSHAM.

Another important picture sale is to take place next Saturday at Christie's, and though we are not likely to see a repetition of the sensational prices of last week, the rooms as they now appear are worth a visit, and the sale will be interesting. It will be remembered that the noble collection at Leigh Court, opposite Clifton, was sold in these rooms in 1884 ; but on that occasion some of the best pictures, and others less good, including three celebrated Rubenses, were "bought in," the offers not reaching the reserves. Sir Philip Miles was succeeded by Sir Cecil ; now he has died, and the executors send those pictures back for sale. Altogether there are 31 examples from Leigh Court, but many of these (the vast Domenichino, a monument of the taste of our ancestors, the two copies from Raphael, and others) can hardly be expected to reach the figures at which they were knocked down fifteen years ago. Interest will be concentrated upon the three works of Rubens, the very large "Conversion of Saul," the "Holy Family with St. Francis," and "Woman taken in Adultery." The first measures 8ft. by 11ft. 6in. ; hence it is only for a public gallery or for some very large country house. But, though not a picture to be coveted by all, it can be admired by all for the splendid vigour of the conception, the intricate and yet grand composition, and the superb draughtsmanship. The "Woman brought to Christ" has less of the master in it, and the figures are too realistic in their ugliness, but the "Holy Family" is very fine in every way. With these are hung a few of the Italian pictures which remain at Corsham, in Wiltshire ; a collection which was founded by the celebrated diplomatist in Queen Anne's reign who signed the treaty which introduced port wine into England. But not very much remains of the many works which are described in the old Corsham catalogue ; even in Waagen's day they had dwindled, and they have been decimated since, the fine Vandyck, for example, having migrated to America. The pictures now at Christie's are moderately good Italians, among which some of the best are a Gentile da Fabriano, and a portrait by Andrea del Sarto, wrongly said to be that of the artist himself.

With these are a number of pictures from other collections, including a pair of portraits, "knee-pieces" as the Germans say, by Frans Hals. To find a pair by Hals is a rare achievement in these days. These two are genuine, but are neither very attractive nor specially fine in quality ; not good enough, unfortunately, for the National Gallery, which sadly wants some better specimens of this great master than the two second-rate examples it now possesses. There are also some English pictures ; a charming child by Raeburn, a pair of heads by Romney, and some full-lengths by a quite unknown artist of that date, R. Livesay. The Romney's are interesting because the man is Francis Newbery, Cowper's publisher ; but the very plump lady has little of the charm that one expects in a Romney of the good period.

PICTURES FROM LEIGH COURT AND CORSHAM.

Times 11.5.99

Another important picture sale is to take place next Saturday at Christie's, and though we are not likely to see a repetition of the sensational prices of last week, the rooms as they now appear are worth a visit, and the sale will be interesting. It will be remembered that the noble collection at Leigh Court, opposite Clifton, was sold in these rooms in 1884 ; but on that occasion some of the best pictures, and others less good, including three celebrated Rubenses, were "bought in," the offers not reaching the reserves. Sir Philip Miles was succeeded by Sir Cecil ; now he has died, and the executors send those pictures back for sale. Altogether there are 31 examples from Leigh Court, but many of these (the vast Domenichino, a monument of the taste of our ancestors, the two copies from Raphael, and others) can hardly be expected to reach the figures at which they were knocked down fifteen years ago. Interest will be concentrated upon the three works of Rubens, the very large "Conversion of Saul," the "Holy Family with St. Francis," and "Woman taken in Adultery." The first measures 8ft. by 11ft. 6in. ; hence it is only for a public gallery or for some very large country house. But, though not a picture to be coveted by all, it can be admired by all for the splendid vigour of the conception, the intricate and yet grand composition, and the superb draughtsmanship. The "Woman brought to Christ" has less of the master in it, and the figures are too realistic in their ugliness, but the "Holy Family" is very fine in every way. With these are hung a few of the Italian pictures which remain at Corsham, in Wiltshire ; a collection which was founded by the celebrated diplomatist in Queen Anne's reign who signed the treaty which introduced port wine into England. But not very much remains of the many works which are described in the old Corsham catalogue ; even in Waagen's day they had dwindled, and they have been decimated since, the fine Vandyck, for example, having migrated to America. The pictures now at Christie's are moderately good Italians, among which some of the best are a Gentile da Fabriano, and a portrait by Andrea del Sarto, wrongly said to be that of the artist himself.

With these are a number of pictures from other collections, including a pair of portraits, "knee-pieces" as the Germans say, by Frans Hals. To find a pair by Hals is a rare achievement in these days. These two are genuine, but are neither very attractive nor specially fine in quality ; not good enough, unfortunately, for the National Gallery, which sadly wants some better specimens of this great master than the two second-rate examples it now possesses. There are also some English pictures ; a charming child by Raeburn, a pair of heads by Romney, and some full-lengths by a quite unknown artist of that date, R. Livesay. The Romney's are interesting because the man is Francis Newbery, Cowper's publisher ; but the very plump lady has little of the charm that one expects in a Romney of the good period.

W. Roberts in Saturday Review 20.5.99.

Last Saturday's sale at Christie's—when the few pictures by old masters bought in at the Leigh Court sale of 1884 and the old pictures from the collection of Lord Methuen came under the hammer—was in many respects of considerable interest. It is a constant "lament" that the old masters of the Italian School do not to-day appeal to collectors as they did three-quarters of a century ago. But the fact is, genuine examples only occur for sale at long and irregular intervals. Good old copies of every master are to be met with in abundance, and very many of these were purchased as—and at the price of—originals by uncritical collectors of the early part of the century. It is therefore perfectly absurd and misleading to compare the prices paid with those now realised for these old copies. Of the score of pictures with great names from Leigh Court, only three were indisputably genuine—the Rubenses. And of these the "Holy Family" is of the highest quality, it realised 8,300 guineas as against 5,000 guineas at which it was bought in fifteen years ago. The great size of the splendidly vigorous "Conversion of Saul"—8 ft. by 11½ ft.—told against it, for few collectors to-day have accommodation for gallery pictures of this dimension ; it, however, realised 1,950 guineas, at which amount also the "Woman Taken in Adultery" was knocked down. These two pictures were bought in at the 1884 sale at 3,300 guineas and 1,700 guineas respectively. The Methuen pictures were mostly "mentioned by Dr. Waagen"—an amiable but quite unreliable critic who came to England half a century or more ago, apparently with a fixed determination to admire and praise everything he saw in the shape of old masters. He even highly eulogised our country inns of that period, which shows the extraordinary capacity of his powers of eulogy. One of the choicest in the collection, an example of Piero della Francesca, was withdrawn at the last moment by Lord Methuen. The portrait of himself by Andrea del Sarto was painted for the Ricci Gallery, Florence, and is one of the many capital pictures brought home by the Rev. J. Sanford : it realised 890 guineas. The "Holy Family" of Lorenzo di Credi brought 680 guineas, and the "Coronation of the Virgin" of the even rarer master Gentile da Fabriano brought 560 guineas and has gone to Paris. In some respects the little example of J. de Mabuse was the most interesting in the sale : it comprises portraits of the children of Henry VII., Arthur Prince of Wales, Henry afterwards Henry VIII., and Margaret who married the King of Scotland—a picture of great historic interest, and cheap at 530 guineas.

The miscellaneous properties included in the same day's sale comprised two very fine portraits by Frans Hals, a portrait of a gentleman in black dress and cloak, and the companion of a lady in black dress and large white cuffs : both are dated 1648, and it is almost incredible—yet it is we believe a fact—that these portraits changed hands not long ago at about £50 each —they now realised 3,000 guineas and 2,000 guineas respectively. The several examples of Romney were not of a high order, but the portrait of Mrs. Francis Newbery, a substantial and not very attractive looking person of forty or thereabouts, sold for 1,650 guineas—a sum far beyond any reasonable anticipation. Raeburn's pretty little portrait of a young girl in white muslin dress seated in a landscape brought 1,900 guineas—an unusual price for a work by this master ; and the Hoppner portrait of a lady, said to represent Harriet Westbrook, Shelley's first wife, went for 1,380 guineas, also an excellent price. There were a few pictures of minor Dutch artists, notably one each of Teniers and W. van Mieris, both of which have considerably advanced in price since they were last in the sale-room. Mention should also be made of a capital example of Peter Nasmyth, a mountainous river scene in Wales, with a bridge, dated 1830, 760 guineas.

times that they brought in the Hamilton sale—viz, £24. N. Largillière, portraits of James, Prince of Wales, and his sister, as children, in the gardens of St. Germain's, and the engraving, 76in. by 59in.—£210. This picture sold for £882 before. Angelo Bronzino, portrait of Garcia de Medici, as a youth. There was a sharp competition for this fine picture, in which it was said the National Gallery bid up to 800 guineas, but it went to £945. In the Hamilton sale, however, it brought £1,785. Ludovico Caracci, the Sibylla Lybica, a long frieze-like picture, with other figures larger than life, 9ft. 4in. by 4ft., formerly in the Marquis of Lansdowne's collection and at Fonthill (Mr. Beckford's) —£105, sold before for £283 10s. Garofalo, the Madonna and Child holding a pink, 12in. by 9in.—£110 5s. Titian, the Holy Family, with St. John and another saint, life-size, half figures, 32in. by 41in., a good old copy of the well-known picture at the Belvedere Gallery, Vienna. Marcello Venusti, Christ driving out the money-changers, 23in. by 15½in.—£966 (Messrs. Agnew, for the National Gallery), sold before for £1,428. The Adoration of the Magi, by the same, 20in. by 13in., from the Aldobrandini Palace and Fonthill—£250. This sold in the Hamilton sale for £1,218. Pietro Della Vecchia, the four Fathers of the Church, life-size figures, half length, 5ft. by 6ft. 6in.—£63 ; brought before £450. Berkheyden, a view in Haarlem, 16in. by 14in.—£173 5s. ; sold for £200 before. Vandyck, portraits of the Duchess of Richmond and her son as Cupid, life size, full length standing, 78in. by 51in., mentioned in Smith's catalogue—£892 10s. For this picture £2,047 10s. was paid by Mr. Denison. It had, however, been relined and very much over-cleaned since that time. P. Ferg, a fair in a town, 8in. by 11in.—£105 ; Hans van Asper, portrait of a gentleman in black cloak and cap, with view of town and lake in background, 19in. by 13in., panel—£75 12s. ; Rembrandt, the Magdalen reclining on the bank of a river under rocks, 34in. by 26in.—£78 15s. ; H. Steenmyck, church interior, 9in. by 14in., on copper—£141 15s. ; J. Wynants, a sunny river scene, with a large thistle under trees in foreground, 31in. by 26in.—£105 ; Adrian Ostade, interior of a cabaret, with peasants, a peasant with his pipe taking down a shutter from the window, signed and dated 1656, 15in. by 13in.—£945. This was a very good example of the master, and it brought before £1,837 10s. W. Van de Velde, a calm, with man-of-war saluting in the distance, other vessels and figures, with a stranded boat in foreground, signed, 18in. by 14in., from the collection of M. de la Hante—£829 10s. This was another very good picture, which brought before the much higher price of £1,385. Rubens, Acis and Galatea, sketch in grisaille, oval, 23in. by 20in., a design most probably made for a salver to be executed for Charles I., as mentioned in Smith's Catalogue raisonné, vol. ii., p. 250—£640 (Messrs. Agnew, for the National Gallery) ; Daniel in the Den of Lions, 7ft. 6in. by 10ft. 10in., described in Smith's catalogue and in Carpenter's pictorial notices, engraved in the Hamilton Palace illustrated catalogue—£2,100 (Mr. Jamieson, for the Duke of Hamilton). This brought the total of the sale, including the works of art sold during the week, up to £47,795 14s. 6d.

art will sympathize with, paid £1,680, which now sells for £640, and fortunately it is never to be sold again, for it has been added to the treasures of the National Gallery, where, as an example of the great painter's power in ornamental design, it will be valued above all price. Another instance may be noticed, and that also, it is extremely satisfactory to say, concerns the advancement of the interests of the National Gallery, in the purchase of the little picture by Marcello Venusti from the design of Michael Angelo—"Christ driving out the Money-changers from the Temple," for £966, the former price of it in the Hamilton sale being £1,428. The picture has an excellent pedigree, coming from the Borghese Gallery, Rome, and the collection of Sir Thomas Lawrence, and was much admired at the time of the Hamilton sale as the large price paid for it proved. It is an acquisition of considerable interest to the national collection, as it is the only work of the painter as yet obtained. Two other pictures were bought for the Gallery on this occasion—small studies for large altar-pieces by that facile decorator of the later (18th century) Venetian School, Giovanni Battista Tiepolo. The one represents the Supper at Emmaus, the other the Adoration of the Magi. The price for the two was £162 15s. It remains to be said in reference to the considerable fall in price which this sale has shown that something is to be attributed to the existing general depression and the cloudy look of the political horizon, which make the richest of our picture buyers hesitate to add to their treasures. Notwithstanding this, however, it is well known that pictures of the highest class do not fall in value, but, on the contrary, have risen to prices and have been recently sold by private contract for such sums as were never dreamt of 20 years ago.

Proceeding now with the details of the sale, which attracted a very full and distinguished assemblage, among whom were Sir Frederick Burton, Director of the National Gallery ; Mr. Doyle, C.B., Director of the National Gallery of Ireland ; Mr. J. C. Robinson, Surveyor of Her Majesty's Pictures ; Sir W. Gregory and Mr. G. Howard, M.P., Trustees of the National Gallery ; the Duke of St. Albans, Lord Normanton, Lord Carysfort, &c., the pictures of the Dutch and Flemish schools which may be noticed were—Phillip Wouvermann, landscape, water mill and peasants with horses, 15in. by 21in.—£113 8s. J. Wynants, river scene, with sportsman and other figures by Lingelbach, 20in. by 24in.—£71 8s. Several other pictures attributed to Wynants brought lower prices, from £20 to £50. Of the Spanish pictures, the Coronation of the Virgin, with a great number of small figures and angels, attributed to Murillo, about 60in. by 30in.—£37 16s. ; a large gallery picture of St. Martin dividing his cloak with the beggar, attributed to Velazques, 98in. by 72in.—£17 6s. 6d. To the same great painter was given a picture of a lady and children with dog and bird, 49in. by 51in.—£60 18s. Of the Italian pictures—Sandio Botticelli, The Madonna and child standing on a ledge before her holding a pomegranate in front of a throne, 38in. by 25in., on thick wood, from the collection of Mr. A. Montgomery—£252. Antonio Canaletto—The Piazza of St. Mark, 18in. by 30in.—£178 10s. ; Walton-bridge on the Thames, painted in 1754, 18½in. by 29½in.—£246 15s. Ludovico Caracci—St. John, 48in. by 36in., from the Leigh Court Gallery (Sir P. Miles) —£126. In the Leigh Court sale this brought £225 15s. Luca Giordano—Flora, 42in. by 45in.—£61 19s. Two pictures by Guardi, views in Venice, 20in. by 28in.—£63. Guido—Flora, a large gallery picture, the figure of heroic size, neary nude, with floating red drapery, sky background, plucking flowers from a vase, well known from the fine line engraving by Sir R. Strange, and formerly in the collection of the Marquis Somariva, Comte Montcalm, and Lord Normanton's gallery ; a very fine work, but from its large size, and, perhaps, the subject it only brought £48 6s. Innocenza da Imola, the Marriage of St. Catherine, 21in. by 25in.—£77 14s. This picture was contributed to the Art Treasures Exhibition, Manchester, 1857, by Mr. Wynn Ellis, and was sold in his collection in 1876 for £36 15s., so that this is an instance of an increase of more than double the price. Salvator Rosa, Diogenes, 42in. by 32in., with the engraving—£51 9s. G. B. Tiepolo, a pair of studies for altar pieces, 23in. by 12⅝in.—£162 15s. (Messrs. Agnew, for the National Gallery). Titian, the Graces, a group of three life-size, perfectly nude figures, standing before a green drapery and green cassone, with a white cat at the right corner ; from the Leigh Court Gallery, and before that in the collection of Mr. H. Hope—£67 4s. In the Leigh Court sale last year this picture sold for £210. J. M. W. Turner, R.A., the Departure of Adonis for the Chase, painted about 1806, but not exhibited in the Royal Academy till 1849 ; the figures, with three hounds under trees in a landscape, with cupids in the air above, an upright picture, 60in. by 48in., from the Novar collection—£1,522 10s. (Messrs. Agnew). A round of applause greeted this fine work, which had been sold in the Novar sale, 1878, for £1,874. The following pictures all came from the Hamilton Palace sale :—A pair of small pictures of exotic birds, 14in. by 18in.—£75 12s., a price nearly three

Times.
Mon: May 15: 97

SALE OF PICTURES BY OLD MASTERS.

On Saturday Messrs. Christie, Manson, and Woods sold by auction some important pictures by old masters, the property of the late Sir Cecil Miles, of Leigh Court, Bristol ; a number of old Italian pictures from the collection of Lord Methuen, from Corsham Court ; and an assemblage of pictures by masters of the Italian, Dutch, and early English schools, derived from various sources. The day's sale of 120 lots realized about £35,000. The Leigh Court pictures excited probably the greater amount of general interest ; the circumstance of their appearance at Christie's 15 years ago is referred to in *The Times* of Thursday last, and the 31 lots in this property contributed about £14,400 to the day's total. The finest of the three Rubenses, The Holy Family, with the Virgin supporting the Infant Christ standing on her lap, with figures of Saints John, Francis of Assisi, Elizabeth, and Joseph, was bought in at the 1884 sale at 5,000 guineas. It now started at 500 guineas and rapidly advanced to 5,000 guineas, from which point it was competed for in bids of 100 guineas each by Mr. Agnew and Mr. Martin Colnaghi, the only two serious rivals for the possession of the picture, but at 8,300 guineas Messrs. Agnew were declared the purchasers. The great size of "The Conversion of Saul," 96in. by 138in., undoubtedly told against it, and although the bidding started at 1,000 guineas it did not exceed 1,950 guineas (Agnew). This noble gallery work was formerly the property of M. de Montesquieu, of whose family it was purchased by M. Delahante ; it eventually, in 1806, passed into the collection of Mr. R. H. Davies, M.P., at the sum of 4,000 guineas ; it passed thence privately, with very many other pictures, into the Leigh Court collection ; in 1884 it was bought in at 3,300 guineas. The third Rubens, "The Woman taken in Adultery," was painted for the celebrated Knuyf family of Antwerp, and at the sale of Canon Knuyf's collection in 1780 it was bought by Mr. Henry Hope, at whose sale in 1818 it realized 2,000 guineas ; in 1884 it was bought in at 1,700 guineas, and on Saturday it realized, like "The Conversion of Saul," 1,950 guineas (Agnew). The Titian Venus and Adonis, of which there are about a dozen repetitions, one of which is in the National Gallery, another in the Madrid Gallery, and a third, the Orleans example, was exhibited by Lord Normanton at the Old Masters in 1882, realized only 400 guineas (Molyneaux) ; in 1884 it was bought in at 1,680 guineas ; it was for many years in the possession of Benjamin West, P.R.A., and was the subject of several letters in *The Times* when the Leigh Court collection was in the auction room 15 years ago.

The other pictures in this collection included the following :—R. Earl, portrait of a lady in white muslin dress with green sash, seated in a landscape, 1784, 48in. by 37in.—165 guineas (Coureau) ; M. Cerezo, The Virgin in Adoration, 56in. by 66in.—180 guineas (Vokins) ; Domenchino, St. John in a Vision, supported by two angels, full length figures life size, formerly in the Giustiniani Gallery at Rome, 103in. by 80in.—100 guineas (Willson) ; this was bought in in 1884 at 700 guineas ; F. Guardi, The Rialto, Venice, 20in. by 23in.—105 guineas (Lawrence) ; Murillo, St. John the Evangelist, for which Mr. Hope gave 500 guineas, and at whose sale in 1816 it sold for 110 guineas, now realized 55 guineas (Fischhof) ; N. Poussin, The Plague of Athens, engraved by Fittler—70 guineas (Lawrence) ; of the two old copies of Raffaelle, the portrait of Pope Julius II. realized 65 guineas (Fischhof).

Of Lord Methuen's pictures, 14 in number, and producing rather over £5,000, some were collected by Sir Paul Methuen, who was Minister of Queen Anne and Ambassador at Madrid ; others were purchased in Italy early in the present century by the well-known connoisseur, the Rev. J. Sanford, and passed, soon after his death, to Corsham Court ; nearly all were exhibited at the Old Masters in 1877, and are described by Waagen. Those who were regarded as genuine realized excellent prices. The more important were :—Lorenzo di Credi, Holy Family, the Virgin enthroned with the Infant Jesus on her lap, an angel on either side of the throne, 24in. by 19in.—680 guineas (Colnaghi and Co.) ; Gentile da Fabriano, Coronation of the Virgin, our Lord and the Virgin seated, angels holding scrolls of music, 53in. by 25in.—560 guineas (Sedelmeyer) ; J. de Mabuse, portraits of the children of Henry VII., Arthur, Prince of Wales, Henry, afterwards Henry VIII., and Margaret, who married the King of Scotland, 13in. by 19in.—530 guineas (McLean) ; Bernardino Pinturicchio, "The Dismissal of Hagar," wooded and rocky background, from the Gerini Gallery at Florence—850 guineas (C. Davis) ; Sebastian del Piombo, portrait of Francesco Albizzi, seated, in red cloak, 49in. by 36in.—200 guineas (Waring) ; two by Andrea del Sarto, one a portrait of the painter, standing at a table, in dark robe, black cap, painted for the Ricci Gallery, Florence, 33in. by 29in.—890 guineas (Waring) ; and the other, a portrait of Angolo Gaddi, a boy with long hair and dark dress, 18in. by 15in.—145 guineas (Sichel) ; Raffaelle, the Madonna and Child, from the Crocetta Palace, Florence, 13in. by 10in.—150 guineas (Gulbenkein) ; Tintoretto, portrait of a gentleman of the Pesaro family in red robe, purchased from the Pesaro Palace—140 guineas (M. Colnaghi) ; and two pastels, each 35in. by 27in. by J. Russell, R.A., a market girl in blue skirt holding a young pig under her right arm, and supporting another with her left hand—750 guineas (A. Wertheimer) ; and a young girl in white dress and blue ribbon in her flowing hair, seated, having her fortune told by an old man—480 guines (A. Wertheimer).

Among the miscellaneous properties the pictures which carried off the highest prices were two companion portraits by Frans Hals, both signed with initials, dated 1648, and measuring 49in. by 39in. It is stated, on excellent authority that these two pictures were acquired by the last owner for considerably less than £100 each ; the portrait of a gentleman in black dress and coat, black hat and white collar, now started at 1,000 guineas and realized 3,000 guineas (Colnaghi and Co.) ; whilst the portrait of a lady, in black dress, with cap, cuffs, and white ruff, sold for 2,000 guineas (Lawrie). The different properties also included the following :—Van der Meer, an interior, with a page handing a letter to a lady, 15in. by 12in.—220 guineas (Dunthorne) ; D. Teniers, "The Village Doctor," an old man seated and a doctor unfastening a bandage from his foot, 15in. by 23in.—360 guineas (Lesser)—at the Walsh Porter sale in 1810 this sold for 240 guineas, and at the T. Martin sale, 1830, 95 guineas ; N. Maes, portrait of a child in red dress, with a dog and a bird, 16in. by 12in.—130 guineas (M. Colnaghi) ; Van Dyck, portrait of Henrietta Maria, in black dress, 41in. by 33in., from the Shameon collection—260 guineas (Fischhof) ; W. Van Mieris, a view of the interior of a kitchen, with servants, culinary utensils, &c., dated 1725, 21in. by 18in.—240 guineas (Fischhof)—at the sale of Danser Nyman, Amsterdam, 1797, this realized 500 florins or about £45 ; G. Romney, portrait of the artist, in a red coat, 23in. by 18in.—220 guineas (Agnew) ; J. S. Copley, portrait of Susanna, daughter of Justice Brett Randolph, of Chester, Virginia, full length, in blue dress, 78in. by 53in., exhibited at Burlington House, 1890, and direct from the family—420 guineas (Wigzell) ; P. Nasmyth, an extensive landscape, sandpit, cattle, and buildings, 15in. by 21in.—270 guineas (Lawrence) ; Sir T. Lawrence, small whole-length portrait of Mrs. Stratton, in black dress, the picture engraved by Turner—290 guineas (M. Colnaghi) ; Rubens, portrait of a young lady in rich dress, with ruff and string of pearls, 51in. by 41in., from the collection of Sir Clare Ford—210 guineas (Lesser) ; Schiavone, Phœbus and Daphne, exhibited at Burlington House, 1892—160 guineas (C. Butler) ; two companion portraits by George Romney, both 30in. by 25in., and engraved in C. Welsh's "Bookseller of the last Century," Mrs. Francis Newbery, *née* Mary Raikes, in brown dress with lace fichu and cap—1,650 guineas (M. Colnaghi) ; and Francis Newbery, of Heathfield, in dark brown dress with white stock—350 guineas (W. F. Smith)—it may be mentioned that Romney received for painting these two portraits less than half as many shillings as they now realized guineas ; P. Nasmyth, a mountainous river scene in Wales, with a bridge, an overshot mill, and peasants, 1830—760 guineas (Agnew) ; Sir H. Raeburn, portrait of a young girl in white muslin dress with short sleeves, seated in a landscape, 34in. by 27in.—1,900 guineas (Sedelmeyer) ; two by Sir T. Lawrence, portrait of Lady Blessington, 19in. by 16in., from Lord Northwick's collection, 1859—210 guineas (McLean) ; and portrait of Rev. B. T. Norgate, M.A., Fellow of Caius College, died in 1855—310 guineas (Sedelmeyer) ; F. Granacci, an altar piece, about 90in. by 82in.—320 guineas (Molyneux) ; J. Hoppner, portrait of a lady, said to be Harriet Westbrook, first wife of P. B. Shelley, in black dress, oval, 30in. by 25in.—1,380 guineas (Agnew).

The portraits of various members of the Golding family included two of considerable interest by a very rare artist of the Early English school, R. Livesay, one of these represented Anne, Edward, and Charles, children of the Right Hon. Edward Golding, in a landscape, climbing a tree and gathering apples, 92in. by 57in., dated 1787—175 guineas (Parsons), and the other is a portrait of Ann, the wife of the Right Hon. Edward Golding, in white and gold dress, standing in a park, 92in. by 55in.—280 guineas (Fischhof). Other properties included :—R. Wilson, landscape, with lake and ruins of a castle, 16in. by 22in.—140 guineas (Gribble) ; S. Ruysdael, a river scene, with buildings, boats, and figures, 15in. by 21in.—110 guineas (Sedelmeyer) ; C. Janssens, Lady Dorothy Godolphin, in white lace dress, 29in. by 24in.—115 guineas (Sedelmeyer) ; A. Van de Neer, a river scene, with boats, moonlight effect, 18in. by 22in., exhibited at the New Gallery, 1897-98—120 guineas (Lacey) ; and A. W. Devis, portrait of a lady in white dress with blue bows, and large black hat, 18in.—160 guineas (Hodgkins).

THE LEIGH COURT GALLERY.

26.6.84

This collection was brought to auction on Saturday at the rooms of Messrs. Christie, Manson, and Woods, before a very large assemblage interested in the fine arts, among whom were Sir Frederick Burton, the Director of the National Gallery; Mr. G. Howard, M.P., and Sir W. Gregory, Trustees of the National Gallery; Mr. Doyle, Director of the National Gallery of Ireland; Dr. Bode, Assistant Director of the Berlin Museum; Mr. J. C. Robinson, Surveyor of Her Majesty's pictures; Lord Wharncliffe, Lord Powerscourt, Lord Normanton, Lord Crawford, Lord Windsor, and Sir Philip Miles, the owner of the collection.

Five pictures were purchased for the National Gallery—the grand upright landscape by Gaspar Poussin, "The Calling of Abraham;" "The Adoration of the Magi," by Bellini; the two Hogarths, portrait of Miss Fenton, afterwards Duchess of Bolton, as "Polly Peachum," and "The Shrimp Girl;" and Stothard's "Canterbury Pligrims." The advantageous prices paid for these most interesting pictures will be noticed below, the total being £3,943 16s. Next in interest comes the disposal of the two Altieri Claudes, which was the great feature of the sale and about which so much lively expectation had arisen, as it had been said that these noble works, which rank with the greatest of the master, would probably go out of the country. This, at any rate for the present, has not happened, for they were purchased by Messrs. Angew at prices worthy the high renown of these beautiful examples of "heroic landscape"—the "Apollo Sacrifice," for 5,800 guineas; and the "Landing of Æneas" for 3,800 guineas, while the lovely little picture of the "Herdsman at the Ford," was bought by the same firm for 1,950 guineas, and the Murillo "Holy Family" (No. 41) for 3,000 guineas. The little predella panel, by Raphael—"Christ bearing His Cross to Calvary," was also purchased by Messrs. Agnew, for 560 guineas, and has passed into the collection of Lord Windsor. Thus we have accounted for the disposition of those pictures which may be regarded as the choicest of the collection, but it remains to be said, and this was quite patent at the sale, that several important pictures were "bought in" at the prices at which they were knocked down. The chief of these were the large work of Domenichino "St. John Evangelist in a Vision," the Nicholas Poussin "Plague at Athens," the Rubens "Holy Family" (at 5,000 guineas), "The Woman taken in Adultery," "The Conversion of Saul." and the Titian "Venus and Adonis," so that the final dispersion of the Leigh Court Gallery remains, as was the case with the Saltmarshe Gallery and some others, to be accomplished in a second act. But to proceed with the lots as in the catalogue. Bassano, "The Circumcision," canvas 29in. by 34in.—£126 (Phillips); "Christ healing in the Temple," same size—£110 5s. (Phillips). Both these pictures were from the Borghese Palace, Rome. Giovanni Bellini, "Adoration of the Magi," panel 12in. by 33in. Wagen thinks this a predella picture and delicately executed in clear yellowish fresh tones—£383 5s. (Waters), for the National Gallery. P. Campana, "Christ Preaching in the Temple," panel 12in. by 24in. A curious picture, in which are introduced portraits of Solyman the Magnificent, Francis I., Charles V., Cardinal Bembo, Titian, Giorgione, Bellini, Henry VIII., and Anne Boleyn, and Queen Elizabeth when a little girl—£199 10s. (Richter) for the Berlin Museum. Annibale Caracci, "Diana and Actæon, canvas, 44in. by 62in. In a fine landscape, the beautiful goddess, with a crescent on her head is bathing, seated on the rocky ledge of a waterfall below trees, while two attendant nymphs try to hide her from Actæon. Another nymph stands near a tree reaching down some drapery. Purchased by Mr. Hope for his gallery at Haarlem, from a French nobleman in Paris, and afterwards sold with his collection, from which several other pictures came to the Leigh Court Gallery—£462 (Dyer). "St. John," by Ludovico Caracci, canvas 48in. by 36in.—£222 15s. (Mr. Denison). Matteo Cerezo, "The Virgin or Saint in Adoration," canvas 59in. by 69in. A life size draped figure kneeling on one knee with outstretched hands, very fine in expression and rich in colour, formerly attributed in this collection to Velazquez. Cerezo was a second-rate painter at Madrid at the end of the 17th century, of the school of Carreno. This picture seems too good for him—£682 10s. (Phillips). Carlo Dolce, "The Virgin," bust-size, oval, copper, 13in. by 11in, from Mr. Hope's collection in 1816—£383 5s. (Aird). Domenichino (Domenico Lampieri, of Bologna, 17th century), "St. John Evangelist in a vision," seated with an eagle at his feet, and two boy angels standing holding books at each side, the figures much larger than life, canvas 103in. by 80in. In the Giustiniani gallery, Rome, previous to the French Revolution, and sold to Delahaute, and eventually came through Mr. Hart Davis to Mr. Miles, who is said to have given the enormously high price of 12,000 guineas for it, now brought £735 (Phillips). Sasso Ferrato, "Virgin and Child," 24in. by 18in.—£94 10s. (Davis). F. Guardi, "The Procession of the Doge at Venice," canvas, 24in. by 27in., £425 5s. (Messrs. Agnew). "The Rialto," same size, £230 10s. (Phillips). W. Hogarth, portrait of Miss Fenton, afterwards Duchess of Bolton as Polly Peachem in *The Beggar's Opera*, oval, canvas, 29in. by 23in., engraved by C. Apostool. This picture was sold in Ireland's sale, 1801, for £5 7s. 6d., and again in 1832, in Mr. G. Watson Taylor's collection, for £52 10s. This was much applauded when on the easel—£840 (Messrs. Agnew, for the National Gallery). "The Shrimp Girl," by the same, fine spirited sketch in oils, canvas, 25in. by 20in., engraved by Bartolozzi, also in Mr. Watson Taylor's sale, when it sold for £44 2s.—£262 10s. (Messrs. Agnew, for the National Gallery). Holbein (?), called in the sale catalogue "William Tell" an imaginary portrait, panel, 30in. by 24in., a standing figure quite nude to the hips, holding a bow in one hand and an arrow in the other, a wonderfully life-like picture, no doubt intended as a Saint Sebastian, and a work of the German School, perhaps by Cranach—£162 15s. (Gosling). Gerard Lairesse (17th century), "Jupiter and Antiope," c. 42in. by 54in., a very favourable example of this second-rate painter, £136 10s. (Hastie). Claude, Claude Gelée or Gillée, de Lorraine, "The Sacrifice to Apollo," c. 69in. by 89in.—inscribed "Il Tempio di Apollo, Claudio Gille inven. fecit, Rom., 1668," painted for Signor Angelino, engraved by Woollett, Pardone, and Frederick Gwellin, known with the companion picture, "The Landing of Æneas," as "The Altieri Claudes" from having belonged to Prince Altieri, of Rome, from whom they were bought by Mr. Fagan for 9,000 scudi, and sold afterwards to Mr. Beckford, with four other pictures, for £10,000; they were for some time in the Fonthill Collection, and when that was sold Mr. H. Hart Davis bought them for £12,000 and they passed to the Leigh Court Collection. Put up with loud applause at 1,000 guineas, rising quickly to £5,000 and then, by bids of 100 between Messrs. Agnew and Mr. Banting, to 5,800 guineas, at which sum the hammer feel to Messrs. Agnew's bid, £6,090. "The Landing of Æneas in Italy," c. 69in. by 89in.—inscribed "Claudio Gille, inv. fecit, Romæ, 1675." This companion picture was put up at 2,000 guineas, and was bought by Messrs. Agnew at £3,990. Claude, "A Herdsman driving cattle through a river," c. 23in. by 34in.—painted in 1670 for Signor F. Piapiera, Counsellor at Ratisbon, engraved by Vivares, and there is a beautiful etching very similar, by Claude, known as "Le Gué" (The Ford); formerly belonged to John Barnard, and afterwards to Mr. Walsh Porter—£2,047 10s. (Messrs. Agnew). These three fine Claudes were, we are informed, not purchased on commission. "A Seaport Evening," by the same, c. 23in. by 36in., from Mr. Hope's collection, £525 (Wertheimer). "A Seaport," by the same, c. 39in. by 54in., £525 (Phillips). Murillo—"Holy Family," c. 48in. by 36in.; the Virgin with the Infant asleep on her lap, St. Joseph standing under a tree on the right. From the collection of M. de Calonne, and sold with the rest of his fine pictures in London, by Skinner and Dyke, auctioneers, in Spring-gardens, March 27, 1795, for 205 guineas, afterwards in Mr. Hope's collection in 1816. Put up at 1,000 guineas, with much applause—£3,150 (Messrs. Agnew). "Repose of the Holy Family," by the same, canvas, 50in. by 67in.—£761 5s. (Prankerd); "Martyrdom of St Andrew," by the same, canvas, 51in. by 66in.—£388 10s. (Phillips); Paul Potter, three cows at pasture, panel, 16in. by 15½in., signed and dated 1652—£451 10s. (Wertheimer); Gaspar Poussin, "The Calling of Abraham," the angel and Abraham in a landscape, with effect of stormy wind, canvas, 81in. by 61in. This grand picture was formerly in the Colonna Palace, Rome, and was sold to the Chevalier Rossi, becoming afterwards the property of Mr. Beckford, and then, through Mr. R. H. Davis, to the Leigh Court Collection—it was put up at 500 guineas, and bought for 1,900 guineas (£1,995) by Messrs. Agnew for the National Gallery; landscape, with figures, by the same, canvas, 25in. by 30in.—£378 (Messrs. Agnew); "Cascatellas of Tivoli," by the same, canvas, 54in. by 36in., purchased in Paris by Mr. Beckford, and sold, with the next one, to Mr. Davis—£472 10s. (Messrs. Agnew); cascade at Tivoli, formed by the Anio below the grand fall, canvas, 54in. by 40in.—£420 (Messrs. Agnew); Nicholas Poussin, "The Plague at Athens," canvas, 48in. by 68in., engraved by Fittler, in Mr. Hope's collection, 1816—£420 (Phillips); Raphael, "Christ Bearing His Cross," panel, 10in. by 34in., formerly the centre piece of the predella to the altarpiece painted for the nuns of St. Antonio of Padua, at Perugia in 1505; the altarpiece was formerly in the Royal Palace at Naples, and has since been exhibited in the Louvre and in the National Gallery, where it still is, having been offered for sale at the price of £40,000 and declined. This panel is engraved by Larmessin, and was once in the Orleans Gallery—£588 (Messrs. Agnew); "The Virgin with the Infant Jesus," panel, 39in. by 33in., resembles the lost Loretto Madonna, but without St. Joseph—£630 (Phillips);

"Times" 16.6.84

THE LEIGH COURT COLLECTION.

It has been known for some time past that Sir Philip Miles contemplated disposing of the fine collection of pictures at his beautiful place near the village of Leigh, about five miles westward beyond Bristol and Clifton, where he recently entertained the Prince of Wales. Leigh Court is one of the handsomest of the more modern seats of Somersetshire, built most substantially of Bath stone on a spot near the old house, surrounded by the pretty woods of Leigh, in the neo-classic style followed in the early years of the present century, with a massive Ionic portico and fine entrance hall with marble columns. It was the grandfather of the present baronet, Mr. Philip Miles, a Bristol merchant, and afterwards banker of repute, who built this mansion, about 1816, and who had the good taste to adorn it with these splendid pictures. He did not, however, form the collection, as he purchased most of the pictures at one time from his friend, Mr. Richard Hart Davis (or Davies) then M.P. for Bristol, who was a connoisseur of some pretensions, and acquainted with M. Delahante, Mr. Harris, and Mr. Day, who, like Gavin Hamilton, Buchanan, and others, were constantly at work in Italy and France in these revolutionary days, when hundreds of fine pictures were brought to this country, among them many in this collection. After this first purchase, various other pictures were added, chiefly from the collection of Mr. Henry Hope, the well-known amateur of that time. Since then, the Leigh Court Gallery became known as one of the show places in the West of England, and a very good catalogue, with engravings of all the pictures, was compiled by Mr. J. Young, and published in 1822, describing the pictures as they hang in the various dwelling rooms of the house.

The necessary legal steps having been taken, in such cases, it has been directed by the High Court of Justice that the sale of the Leigh Court pictures shall be proceeded with, and accordingly the usual advertisement appears stating that Messrs. Christie, Manson, and Woods will offer them at auction on the 28th of this month. Thus one more of the great private galleries of England is doomed to follow the fate of dispersion that seems to wait upon all these treasuries of art acquired so eagerly by the wealth and taste of ancestors, a fate which, during the last 50 years only, we have seen accomplished in so many instances. The same Nemesis is threatening the famous Marlborough pictures that has already swept through the Palace of the Dukes of Hamilton, and the seal of the auctioneer has been set upon the marvellous gems of the Fountaine collection. Looking back over such once hallowed spots as Strawberry-hill, Stowe, Saltmarsh, Thirlstane-house (Lord Northwick), Novar (Munro), Clewer Manor, and other less splendid deserted homes of art among us which have passed into history, we can only foregather what must happen to those that remain as yet intact, but which, since the way has been found by law, will assuredly some day join the majority, and find a haven, it is to be hoped, in the great national collections. There they will be safe in calm security to work their refining influence alike over rich and poor. Happily there is in the breaking up of these chosen collections the satisfaction that these are the nation's opportunities, and the State, not being affected with the *auri sacra fames* or driven by dire necessity, can hardly perform a worthier or more ennobling function than in casting her ægis over some masterpieces of genius such as we see in this Leigh Court collection and in the Blenheim gallery. That two such collections should be to choose from at the same time is the most extraordinary opportunity that has happened in our time, and all the world is looking with intense interest to the choice that will be made.

Of the collection which was long the chief ornament of Leigh Court our readers already know something from a special article published in these columns fifteen years ago, when (*Athen.* 2956) we described some of the finest works of that group, exercising, of course, that reticence of criticism due to doubtful pictures that were then about to be sold. A few weeks later we recorded the prices stated to have been obtained for some among them on June 28th, 1884. A considerable proportion of the best, such as the Altieri Claudes and a Hogarth or two, were really sold, and of the latter category two at least are now in the National Gallery, together with a Stothard and a Poussin. Of the putative Rubenses, 'The Holy Family,' 'The Woman taken in Adultery,' and 'The Conversion of Saul,' two at least are but "school" pictures, of which the designs only are wholly due to the master. This was more than ever apparent in King Street the other day, for they owe much of their fame to the engravings by Bolswert of the 'Conversion,' and by Cardon, Bromley, and others of 'The Woman taken in Adultery.' These circumstances amply account for the differences of the sums obtained for these much-talked-of works on the former as well as on the recent occasion. In 1884 the prices quoted for the three were 5,250*l.* for the 'Holy Family,' 1,785*l.* for the 'Woman,' and 3,465*l.* for the 'Conversion.' These quotations may be profitably compared with the more recent ones. As it happens, our surprise is great that nowadays anybody gave sums so large as the later ones for Rubenses which are manifestly not wholly autographic. The Cerezo was, in its way, a good picture, though it fetched so small a sum; the Domenichino at a hundred guineas only was as much a victim of fashion as of real taste and connoisseurship; we have seen worse works under Guardi's name than 'The Rialto' of Saturday last. The "Titian" is but an old replica of the famous masterpiece. It belonged to Benjamin West. A so-called Holbein, a portrait of Sir W. Paulett, which belonged to G. P. Boyce (who ought to have known better than believe in it), was sold on Saturday for a nominal sum. The "Mabuse" from Lord Methuen's is an old replica of a genuine picture Sir George Scharf did much for when he found it under other names at Hampton Court. We admired extremely Rubens's 'Portrait of a Young Lady,' which belonged to Sir Clare Ford. A 'Marriage of St. Catherine,' catalogued to "Il Greco" (!), is a good work of its kind, and belongs to the Rubens category, though it was sold for 20*l.* Romney's portraits of the Newberys are interesting chiefly because they recall the well-known bookseller and his wife of the last century. That a Raeburn fetched nearly 2,000*l.* is a wonder, and when compared with the prices got for Lawrences, and the much larger sums paid but recently for no better works of Sir Thomas than were sold on Saturday, is edifying. The picture of a Venetian senator in a red gown, not included in the catalogue of Saturday, fetched 147*l.*, and was not unfairly ascribed to Tintoret; while 'A Virgin and Child,' which fetched 199*l.*, is a good old copy of Garofalo. The 'Portrait of a Gentleman,' by F. Hals, which was sold for a great deal more than fashion allowed, say, a quarter of a century since, was not only genuine, but good; its companion, 'A Lady,' was excellent, though the face was curiously out of drawing.

RECENT ACQUISITIONS OF THE NATIONAL GALLERY.

The dispersal of the Leigh Court Gallery afforded the opportunity of adding five pictures to the national collection, all, in their various st being of unquestionable excellence. Two of are the works of foreign masters, and three r sent characteristic phases of English pain The first in importance is Gaspar Pous magnificent landscape known as "The ing of Abraham." The composition is played on an upright canvas, and shows vast stretch of mountainous country under an effect of storm, a pale gleam evening light shining over the high horizon. D sombre tints prevail from foreground to the dis hills, the deep brown being carried to the to the picture by a vigorously drawn tree on the hand. On this side are placed the figures, too forci perhaps, in their lighting, for even seen at a tance they assert themselves somewhat obtrusiv In all other respects the picture is perfect in ception and execution, and deservedly ranks v the highest efforts of a master who is always pressive, and who in England, where lands art has ever been appreciated, is held well-earned esteem. The second foreign ture is attributed to Giovanni Bellini, and presents "The Adoration of the Magi." Proba none acquainted with Venetian art will accept sale catalogue attribution. The work is evider a part of a predella, and when the predella par of Bellini are called to mind there are certai none that coincide in manner with the pres example. Its style is Giorgionesque, not of su cient distinction to be assigned to the master hi self, but rather by a follower of Giorgione of rank of Bissolo. The little picture is rich, de and harmonious in colour, free and natural drawing, and painted with the accomplished facil distinguishing early 16th century Ve tian art. Although it does not possess t salient qualities of any of the great names of the period, it is delightful in itself a valuable as illustrating a phase of that art, which of perennial interest to the student of painting.

Hogarth has long maintained his position as t typical English painter. He personified many of t most sterling qualities of the race. He was dow

"Times" 23.6.84

THE LEIGH COURT COLLECTION.

TO THE EDITOR OF THE TIMES.

Sir,—It might be inferred from the notice of the abo named collection in your impression of the 16th inst. t there is some difficulty in deciding which of the replica Titian's "Venus and Adonis" is entitled to be cal "the pure work of the master." There is no difficult establishing this much. The "Venus and Adonis" of Tit in the Madrid Museum is probably that of which the Pri of Spain acknowledged the receipt in a published lette December 6, 1554. In this letter the Prince expresses regret that the canvas should be disfigured by a fold wh runs right along the middle of the picture. The trace this fold and the repairs which it made necessary will found in the Madrid example. The absence of all t of the kind in the Leigh Court example shows that it not be that of which the Prince acknowledged the recei That Crowe and Cavalcaselle should have said in t "Life of Titian" that the Adonis in the Leigh Court pic holds two dogs when he holds three is due to an erro correction, which they regret that the printer committ

The question of replicas is not confined to the "V and Adonis." It recurs in reference to the Loretto Mad and Julius II., of Raphael, of which there are vers in the Leigh Court collection. It has been known long time that the originals of those pictures were But errors are still current about them, which I regr find in the notice in *The Times*. The writer supposes Raphael's Virgin of Loretto was called by that name bec it was given by Girolamo Lottorio to the Sanctuar Loretto in 1717, after having been in Santa Maria Popolo at Rome, where it was seen by Sandrart in Now there is no evidence that the picture bequeath Lottorio to the Church of Loretto was a Raphael a Sandrart could not see the picture in Santa Mari Popolo in 1575, because he was not born till 1606. could not have seen it after 1606 at Santa Mari Popolo, because it had been taken away from that cl

The Leigh Court pictures are not of such surpassing interest as the Blenheim, with the Raphael altarpiece, the two Rubens portrait pieces, and the Vandyck Charles I.; but the collection is not without its masterpiece by "the Emperor of painters" in one of the most splendid flights of his audacious genius that he ever took—"The Miraculous Conversion of Saul." Before this amazing picture, in which the painter evidently matched himself with the greatest of all painters—Raphael in the cartoon of the "Death of Ananias"—all beholders must tremble, so terrible is this vision of the Almighty smiting as with a whirlwind of fire from above and crushing down Saul in helpless abasement with all his men and horses affrighted into the dust. Though not so remarkable for the painter's power as a colourist, of which the collection has a splendid example in the beautiful "Holy Family with St. Francis," this "Conversion of Saul" holds its place among the greatest works of its kind by the master, such as the other and different picture of the same subject in the Munich Gallery, with the companion pictures, the "Battle of the Amazons," "The Lion Hunt," and the "Castor and Pollux carrying off the daughters of Leucippus" in the same gallery. All these are works of his finest time (1610-30), but none are more distinguished by grandeur of conception and that Titan-like energy in the tremendous action of the figures than this. In these points of magnificent artistic power in design and execution it will compare with anything that painting has produced. The picture is on a grand scale—8ft. high by 11ft. 6in. wide. It must be well known by Bolswert's engraving, and it will be remembered in the Winter Exhibition at Burlington-house, 1875, where, indeed, all the principal pictures of the collection have been seen in recent years, particularly when Sir Philip Miles supported the memorable first effort of the Academy in 1870 with a contribution of seven fine pictures, including the exquisite little predella picture by Raphael, the Rubens "Holy Family with St. Francis," and the glorious "Sacrifice to Apollo"—one of the two famous Claudes of the Altieri Gallery which have long been such an ornament of Leigh Court. The "Saul" is eminently a picture for a great public gallery, and rich as our national collection is in the works of Rubens, there is nothing which shows him so inspired with the *feu sacré* in the full sway of his majestic hand. The picture has fine credentials, having belonged to Montesquieu and was selected by the Commissaries of the Revolutionary Government for the nation, but restored to his family. It was eventually sold to Delahante, and afterwards to Mr. R. H. Davis, who gave £4,000 for it. Another very fine work of Rubens is "The Woman taken in Adultery," rendered especially interesting by the painter having made the heads of the accusers' portraits, the one of Luther, the other of Calvin as a Jewish Rabbi, with a thin, long-bearded face and the phylactery on his forehead. With pardonable conceit he has obviously studied the head of Christ from his own, and close to him is the fine old head of his master, Otho Venius, with the handsome face of his young pupil, Vandyck, looking over the woman's shoulder. It was painted for the Knyf family, at Antwerp, and sold about 1816 to Mr. Henry Hope, of Amsterdam and London, through whom it came to this collection. It was at Burlington-house in 1877.

Quite equal to these works of the great Flemish master and as masterpieces of poetic landscape are the two Altieri Claudes—"The Sacrifice to Apollo" and "The Landing of Æneas in Italy"—pictures of his finest time and loftiest aspirations, that take rank with the famous Bouillon Claudes, the "Reine de Saba," "The Marriage of Isaac and Rebecca," and the "St. Ursula" of the Barberini collection, all of which have long been the glory of our National Gallery, and with those grand examples of him in the Bridgwater Gallery—the "Demosthenes" and "Moses beholding the Burning Bush"—the splendid one at Petworth (Lord Leconfield's), or the celebrated "Enchanted Castle" in the Overstone collection. With the most vivid impressions derived from a recent sight of all these we should pay a high tribute to this "Sacrifice to Apollo," than which nothing can be more beautiful in the glorious radiance and freshness of "incense breathing morn," spreading over a richly wooded valley, spanned by a bridge, with a distant bay of the sea and hills beyond, and striking through the trees upon the classic temples and the graceful figures moving towards the shrine of the Sun God in the foreground where peaceful herds are browsing on the dewy grass. This picture is signed and dated Rome, 1668, just 20 years after Claude painted the Bouillon and the Barberini pictures and when he was verging upon his 70th year, so that, like Titian and Turner, he retained a wonderful vigour of poetic fancy to the last. But the companion picture, the "Æneas," in the collection was actually a work of some seven years later, if the date upon it is correctly read, which says "Romæ, 1675," only seven years before his death at the patriarchal age of 82.

SALE OF PICTURES BY OLD MASTERS.

On Saturday Messrs. Christie, Manson, and Woods sold by auction some important pictures by old masters, the property of the late Sir Cecil Miles, of Leigh Court, Bristol ; a number of old Italian pictures from the collection of Lord Methuen, from Corsham Court ; and an assemblage of pictures by masters of the Italian, Dutch, and early English schools, derived from various sources. The day's sale of 120 lots realized about £35,000. The Leigh Court pictures excited probably the greater amount of general interest ; the circumstance of their appearance at Christie's 15 years ago is referred to in *The Times* of Thursday last, and the 31 lots in this property contributed about £14,400 to the day's total. The finest of the three Rubenses, The Holy Family, with the Virgin supporting the Infant Christ standing on her lap, with figures of Saints John, Francis of Assisi, Elizabeth, and Joseph, was bought in at the 1884 sale at 5,000 guineas. It now started at 500 guineas and rapidly advanced to 5,000 guineas, from which point it was competed for in bids of 100 guineas each by Mr. Agnew and Mr. Martin Colnaghi, the only two serious rivals for the possession of the picture, but at 8,300 guineas Messrs. Agnew were declared the purchasers. The great size of "The Conversion of Saul," 96in. by 138in., undoubtedly told against it, and although the bidding started at 1,000 guineas it did not exceed 1,950 guineas (Agnew). This noble gallery work was formerly the property of M. de Montesquieu, of whose family it was purchased by M. Delahante ; it eventually, in 1806, passed into the collection of Mr. R. H. Davies, M.P., at the sum of 4,000 guineas ; it passed thence privately, with very many other pictures, into the Leigh Court collection ; in 1884 it was bought in at 3,300 guineas. The third Rubens, "The Woman taken in Adultery," was painted for the celebrated Knuyf family of Antwerp, and at the sale of Canon Knuyf's collection in 1780 it was bought by Mr. Henry Hope, at whose sale in 1818 it realized 2,000 guineas ; in 1884 it was bought in at 1,700 guineas, and on Saturday it realized, like "The Conversion of Saul," 1,950 guineas (Agnew). The Titian Venus and Adonis, of which there are about a dozen repetitions, one of which is in the National Gallery, another in the Madrid Gallery, and a third, the Orleans example, was exhibited by Lord Normanton at the Old Masters in 1882, realized only 400 guineas (Molyneaux) ; in 1884 it was bought in at 1,680 guineas ; it was for many years in the possession of Benjamin West, P.R.A., and was the subject of several letters in *The Times* when the Leigh Court collection was in the auction room 15 years ago.

The other pictures in this collection included the following :—R. Earl, portrait of a lady in white muslin dress with green sash, seated in a landscape, 1784, 48in. by 37in.—165 guineas (Coureau) ; M. Cerezo, The Virgin in Adoration, 56in. by 66in.—190 guineas (Vokins) ; Domenchino, St. John in a Vision, supported by two angels, full length figures life size, formerly in the Giustiniani Gallery at Rome, 103in. by 80in.—100 guineas (Willson) ; this was bought in in 1884 at 700 guineas ; F. Guardi, The Rialto, Venice, 20in. by 23in.—105 guineas (Lawrence) ; Murillo, St. John the Evangelist, for which Mr. Hope gave 500 guineas, and at whose sale in 1816 it sold for 110 guineas, now realized 55 guineas (Fischhof) ; N. Poussin, The Plague of Athens, engraved by Fittler—70 guineas (Lawrence) ; of the two old copies of Raffaelle, the portrait of Pope Julius II. realized 65 guineas (Fischhof).

Of Lord Methuen's pictures, 14 in number, and producing rather over £5,000, some were collected by Sir Paul Methuen, who was Minister of Queen Anne and Ambassador at Madrid ; others were purchased in Italy early in the present century by the well-known connoisseur, the Rev. J. Sanford, and passed, soon after his death, to Corsham Court ; nearly all were exhibited at the Old Masters in 1877, and are described by Waagen. Those who were regarded as genuine realized excellent prices. The more important were :—Lorenzo di Credi, Holy Family, the Virgin enthroned with the Infant Jesus on her lap, an angel on either side of the throne, 24in. by 16in.—680 guineas (Colnaghi and Co.) ; Gentile da Fabriano, Coronation of the Virgin, our Lord and the Virgin seated, angels holding scrolls of music, 33in. by 25in.—560 guineas (Sedelmeyer) ; J. de Mabuse, portraits of the children of Henry VII., Arthur, Prince of Wales, Henry, afterwards Henry VIII., and Margaret, who married the King of Scotland, 13in. by 19in.—530 guineas (McLean) ; Bernardino Pinturicchio, "The Dismissal of Hagar," wooded and rocky background, from the Gerini Gallery at Florence—350 guineas (C. Davis) ; Sebastian del Piombo, portrait of Francesco Albizzi, seated, in red cloak, 49in. by 36in.—200 guineas (Waring) ; two by Andrea del Sarto, one a portrait of the painter, standing at a table, in dark robe, black cap, painted for the Ricci Gallery, Florence, 33in. by 25in.—890 guineas (Waring) ; and the other, a portrait of Angolo Gaddi, a boy with long hair and dark dress, 18in. by 15in.—145 guineas (Sichel) ; Raffaelle, the Madonna and Child, from the Crocetta Palace, Florence, 13in. by 10in.—150 guineas (Gulbenkein) ; Tintoretto, portrait of a gentleman of the Pesaro family in red robe, purchased from the Pesaro Palace—140 guineas (M. Colnaghi) ; and two pastels, each 35in. by 27in. by J. Russell, R.A., a market girl in blue skirt holding a young pig under her right arm, and supporting another with her left hand—750 guineas (A. Wertheimer) ; and a young girl in white dress and blue ribbon in her [illegible]

Among the miscellaneous properties the pictures which carried off the highest prices were two companion portraits by Frans Hals, both signed with initials, dated 1648, and measuring 49in. by 39in. It is stated, on excellent authority that these two pictures were acquired by the last owner for considerably less than £100 each ; the portrait of a gentleman in black dress and coat, black hat and white collar, now started at 1,000 guineas and realized 3,000 guineas (Colnaghi and Co.) ; whilst the portrait of a lady, in black dress, with cap, cuffs, and white ruff, sold for 2,000 guineas (Lawrie). The different properties also included the following :—Van der Meer, an interior, with a page handing a letter to a lady, 15in. by 12in.—220 guineas (Dunthorne) ; D. Teniers, "The Village Doctor," an old man seated and a doctor unfastening a bandage from his foot, 15in. by 23in.—360 guineas (Lesser)—at the Walsh Porter sale in 1810 this sold for 240 guineas, and at the T. Martin sale, 1830, 95 guineas ; N. Maes, portrait of a child in red dress, with a dog and a bird, 16in. by 12in.—130 guineas (M. Colnaghi) ; Van Dyck, portrait of Henrietta Maria, in black dress, 41in. by 33in., from the Shameon collection—260 guineas (Fischhof) ; W. Van Mieris, a view of the interior of a kitchen, with servants, culinary utensils, &c., dated 1725, 21in. by 18in.—240 guineas (Fischhof)—at the sale of Danser Nyman, Amsterdam, 1797, this realized 500 florins or about £45 ; G. Romney, portrait of the artist, in a red coat, 23in. by 18in.—220 guineas (Agnew) ; J. S. Copley, portrait of Susanna, daughter of Justice Brett Randolph, of Chester, Virginia, full length, in blue dress, 78in. by 53in., exhibited at Burlington House, 1890, and direct from the family—420 guineas (Wigzell) ; P. Nasmyth, an extensive landscape, sandpit, cattle, and buildings, 15in. by 21in.—270 guineas (Lawrence) ; Sir T. Lawrence, small whole-length portrait of Mrs. Stratton, in black dress, the picture engraved by Turner—290 guineas (M. Colnaghi) ; Rubens, portrait of a young lady in rich dress, with ruff and string of pearls, 51in. by 41in., from the collection of Sir Clare Ford—210 guineas (Lesser) ; Schiavone, Phœbus and Daphne, exhibited at Burlington House, 1892—160 guineas (C. Butler) ; two companion portraits by George Romney, both 30in. by 25in., and engraved in C. Welsh's "Bookseller of the last Century," Mrs. Francis Newbery, *née* Mary Raikes, in brown dress with lace fichu and cap—1,650 guineas (M. Colnaghi) ; and Francis Newbery, of Heathfield, in dark brown dress with white stock—350 guineas (W. F. Smith)—it may be mentioned that Romney received for painting these two portraits less than half as many shillings as they now realized guineas ; P. Nasmyth, a mountainous river scene in Wales, with a bridge, an overshot mill, and peasants, 1830—760 guineas (Agnew) ; Sir H. Raeburn, portrait of a young girl in white muslin dress with short sleeves, seated in a landscape, 34in. by 27in.—1,900 guineas (Sedelmeyer) ; two by Sir T. Lawrence, portrait of Lady Blessington, 19in. by 16in., from Lord Northwick's collection, 1859—210 guineas (McLean) ; and portrait of Rev. B. T. Norgate, M.A., Fellow of Caius College, died in 1855—310 guineas (Sedelmeyer) ; F. Granacci, an altar piece, about 90in. by 82in.—320 guineas (Molyneux) ; J. Hoppner, portrait of a lady, said to be Harriet Westbrook, first wife of P. B. Shelley, in black dress, oval, 30in. by 25in.—1,380 guineas (Agnew).

The portraits of various members of the Golding family included two of considerable interest by a very rare artist of the Early English school, R. Livesay, one of these represented Anne, Edward, and Charles, children of the Right Hon. Edward Golding, in a landscape, climbing a tree and gathering apples, 92in. by 57in., dated 1787—175 guineas (Parsons), and the other is a portrait of Ann, the wife of the Right Hon. Edward Golding, in white and gold dress, standing in a park, 92in. by 55in.—280 guineas (Fischhof). Other properties included :—R. Wilson, landscape, with lake and ruins of a castle, 16in. by 22in.—140 guineas (Gribble) ; S. Ruysdael, a river scene, with buildings, boats, and figures, 15in. by 21in.—110 guineas (Sedelmeyer) ; C. Janssens, Lady Dorothy Godolphin, in white lace dress, 29in. by 24in.—115 guineas (Sedelmeyer) ; A. Van de Neer, a river scene, with boats, moonlight effect, 18in. by 22in., exhibited at the New Gallery, 1897-98—120 guineas (Lacey) ; and A. W. Devis, portrait of a lady in white dress with blue bows, and large black hat, 28in. by 18in.—160 guineas (Hodgkins).

The sale at Christie's on Saturday was made up of sixteen pictures from Corsham Court collected by Sir Paul Methuen and his kinsman, the Rev. J. Sanford, but at the last moment the two best were withdrawn. There were also excellent portraits by F. Hals, Romney, Hoppner, and Raeburn, which sold well, also two portraits in "pastel" which now fetch enormous prices. The few remaining pictures from Leigh Court, which Sir Philip Miles "bought in" at the great sale of 1884, now (with one or two exceptions) went at very different prices :

Artist.	Subject of Picture.	Year.	Price.	Price in 1899.
Rubens	The Holy Family	1884	£5,250	£8,715
Do.	The Conversion of Saul	,,	£3,465	£2,047 10s.
Do.	Woman Taken in Adultery	,,	£1,785	£2,047 10s
Titian (after)	Venus and Adonis	,,	£1,680	£420
N. Poussin	The Plague of Athens	,,	£420	£73 10s.
Murillo (after)	St. John	,,	£147	£57 15s.
Bassano	Christ Healing the Sick	,,	£110 5s.	£10 10s.
Do.	The Circumcision	,,	£126	£12 12s.
G. Cagnacci	Susannah and the Elders	,,	£210	£10 10s.
M. Cerezo	Virgin in Adoration	,,	£682	£199 10s.
Domenichino	St. John in a Vision	,,	£735	£105
F. Guardi	Rialto : Venice	,,	£220	£110 5s.
Raffaelle	"Vierge au Viole"	,,	£630	£54 12s.

THE LEIGH COURT COLLECTION.

TO THE EDITOR OF THE TIMES.

Sir,—My attention has been called to a letter of Mr. Crowe, in *The Times* of yesterday's date, headed "The Leigh Court Collection," in which Mr. Crowe states, "The Venus and Adonis of Titian in the Madrid Museum is disfigured by a fold along the middle of the picture. The absence of all trace of the kind in the Leigh Court example shows that it cannot be that of which the Prince acknowledged the receipt in a letter dated December 6, 1554."

If Mr. Crowe will take the trouble to inspect my picture now on view at Messrs. Christie's rooms, he will observe plainly the fold in the middle of the picture.

Yours faithfully, P. J. W. MILES.

75, Cornwall-gardens, S.W., June 24.

S/K.W

1899
May 13
L&CH 9
c.2

CATALOGUE

OF

IMPORTANT PICTURES

By Old Masters,

THE PROPERTY OF

SIR CECIL MILES, BART.

DECEASED,

Removed from Leigh Court, Bristol

(Sold by Order of the Executors);

FINE OLD ITALIAN PICTURES

FROM THE COLLECTION OF

THE RIGHT HON. LORD METHUEN,

From Corsham Court;

AND AN ASSEMBLAGE OF

PICTURES of the well-known MASTERS of the ITALIAN, DUTCH and EARLY ENGLISH SCHOOLS:

WHICH

Will be Sold by Auction by

L.57236

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 13, 1899,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues (CATALOGUES, WITH SEVEN ILLUSTRATIONS, PRICE FIVE SHILLINGS) had at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, MAY 13, 1899,

AT ONE O'CLOCK PRECISELY.

The following are Sold by Order of the Executors of the late SIR CECIL MILES, Bart., and have been removed from Leigh Court, Bristol.

MODERN PICTURES.

4 - 10 1 PORTRAIT OF A GENTLEMAN AND LADY—*charcoal—a pair* 2 Wilkins
31 *in.* by 25 *in.*

56 . 14 2 THE MEETING OF NAPOLEON AND THE ELECTOR OF BADEN Philpot
25 *in.* by 31½ *in.*

R. EARL, 1784.

173. 5 3 PORTRAIT OF A LADY, in white muslin dress with green sash, large hat lined with green, seated in a landscape, holding a letter Cameron
48 *in.* by 37 *in.*

T. C. HOFLAND.

26 - 5 4 LANDSCAPES, with cattle and peasants—*a pair* 2 Pyke
20½ *in.* by 16 *in.*

R. LEFEVRE, 1811.

44 - 2 - 0 5 PORTRAIT OF NAPOLEON BUONAPARTE Phillpot
21½ *in.* by 15½ *in.*

G. G. TOVEY.

4 . 14 . 6 6 AN ELECTION PROCESSION Vokins.
25½ *in.* by 33½ *in.*

M. WARD, 1822.

5 - 15. 6 7 A HORSE AND DOG IN A STABLE Do
23½ *in.* by 29 *in.*

M. WARD, 1822.

5 . 05. 0 8 AN OLD HORSE AT GRASS Huttley
19 *in.* by 23 *in.*

M. WARD.

U 0 - 6 9 PORTRAITS OF HORSES IN A PARK—*a pair* Sir W. Bowden
22 *in.* by 32 *in.*

R. WILSON, R.A.

5-15- 6 10 A RIVER SCENE, with castle and angler Vokins
On panel—16 *in.* by 23 *in.*

R. WILSON, R.A.

6- 16- 6 11 AN ISLAND NEAR VENICE, with a procession to a church Do
On panel—16 *in.* by 23 *in.*

R. WILSON, R.A.

9- 19- 6 12 A HILLY LAKE SCENE, with bridge and figures Waring
18 *in.* by 24 *in.*

PICTURES BY OLD MASTERS.

BASSANO.

12 – 12 . 13 THE CIRCUMCISION Newcombe
0

26½ *in.* by 32 *in.*

From the Borghese Palace

Exhibited at the British Institution, 1822

BASSANO.

10 – 10 – 14 CHRIST HEALING THE SICK Arthurton
0

29 *in.* by 33 *in.*

From the Borghese Palace

Exhibited at the British Institution, 1822

GUIDO CAGNACCI. Newcombe

10 – 10 15 SUSANNAH AND THE ELDERS

"A very choice picture, with great power of colouring and particularly careful."—*Dr. Waagen*, vol. iii., p. 180.

41 *in.* by 54 *in.*

This picture was formerly in the Collection of H. Hope, Esq.

M. CARACCI.

3 – 3 – 0 16 THE DEATH OF ST. FRANCIS Bullock

On panel—17 *in.* by 13½ *in.*

M. CEREZO.

199 – 10 – 0 17 THE VIRGIN IN ADORATION, in rich green and red robe

56 *in.* by 66 *in.* Hoskins

Exhibited at Burlington House, 1875

CORREGGIO.

17 - 17 - 0 18 ST. JOHN, IN RED ROBE

On panel—64 *in.* by 36 *in.*

DOMENICHINO.

105. 0 - 0 19 ST. JOHN IN A VISION, supported by two angels; full length figures, the size of life

The elevated character, the careful drawing, the glowing colouring, the admirable body, renders this picture one of the most beautiful by this rare master.

This picture, previously to the French Revolution, formed one of the principal ornaments of the Giustiniani Gallery at Rome. When the Giustiniani Gallery was sent to Paris, it was purchased by Delahante, who sold it to Mr. Harris. It subsequently passed from the possession of R. H. Davies, M.P., into that of the present owners.

8 *ft.* 7 *in.* by 6 *ft.* 8 *in.*

Dr. Waagen in 'Art Treasures in Great Britain,' vol iii. p. 182

F. GUARDI.

110 - 5 20 THE RIALTO, Venice

20 *in.* by 33 *in.*

GUIDO.

32 - 12 21 CLEOPATRA

"Extremely pleasing in beauty of feature, expression, clearness of colouring and melting execution."

44 *in.* by 38 *in.*

Dr. Waagen in 'Art Treasures in Great Britain,' vol iii. p. 184

Engraved by Sir S. Strange

Formerly in the possession of the Princess of Wales, at Kensington Palace

MURILLO.

22 ST. JOHN THE EVANGELIST. The Saint, seated in a reclining posture on a rock, holding a pen in his outstretched right hand, and a book in his left, looks up as if he heard a voice from Heaven; on his right is an eagle

68 *in.* by 48 *in.*

Formerly in the Collection of M. Robit, at Paris, 1801

From the Collection of H. Hope, Esq., 1816

Described in Curtis's 'Velasquez and Murillo,' p. 251

N. POUSSIN.

23 THE PLAGUE OF ATHENS

"It is perhaps impossible for art to depict with greater pathos or more solemn effect a subject so heart-rending as this picture exhibits. The view is a street of the splendid city of Athens, over which numbers of the plague-stricken inhabitants are distributed, some extended on the ground, others prostrated at the portals of the temples and public buildings. Among a group of the afflicted in the foreground are three women, two of them lying on mattresses, and the third seated at the side; near the latter stands a man in a state of distraction, wildly tearing his hair with both hands, close to this person are two men and a woman sitting by the side of a dying female whose noisome stench compels them to close their nostrils, with this group is an infant standing by the side of its deceased parent. It would be harrowing to describe all the scenes of misery and dismay which meet the eye in every part of the picture, the very air appears pregnant with pestilence, and death in his most horrible aspect reigns triumphant throughout."—*See Smith's 'Catalogue Raisonné,' vol. viii. p.* 96.

4 *ft.* by 5 *ft.* 8 *in.*

Engraved by I. Fittler

Collection of Henry Hope, Esq., 1816

Described in Dr. Waagen's 'Art Treasures in Great Britain,' vol. iii. p. 180

RAFFAELLE.

54 - 12. 0 24 THE VIRGIN WITH THE INFANT JESUS. The Virgin lifting the veil from the Child, which has just awakened, and with much animation stretches out his arms to her

The composition agrees entirely with the celebrated Loretto picture brought by the French to Paris, and which has disappeared since the Restoration.

The colouring is throughout, even in the half shadows, extremely clear.

3 *ft.* 3 *in.* by 2 *ft.* 9 *in.*

Described in Dr. Waagen's 'Art Treasures in Great Britain,' vol. iii. p. 183

Fischof

RAFFAELLE.

68. 5- 0 25 POPE JULIUS II., in red and white dress, with cap, seated

On panel—42 *in.* by 31 *in.*

Walker Coll - Minneapolis

Day

RUBENS.

3715 0. 26 THE HOLY FAMILY. The Virgin supporting the Infant Christ standing on her lap, to whom St. John stretches out his arms; St. Francis of Assisi, St. Elizabeth and St. Joseph

5 *ft.* 8 *in. high* by 6 *ft.* 7 *in. wide*

Mus. Man. N.Y.

Described by Dr. Waagen in 'Art Treasures in Great Britain,' vol. iii. p. 182

Exhibited at Burlington House, 1870

See Illustration

Agnew

N° 24 – £ 5 4 12

AUTOTYPE

RUBENS.

27 THE CONVERSION OF SAUL

2047. 10. 8

"This magnificent picture offers a composition of extraordinary grandeur.

"The principal group consists of four horsemen and six figures on foot, the whole of which are thrown into confusion by the supernatural appearance of the Saviour in the heavens. Saul, the object of this visitation, struck with terror, lies prostrate and senseless on his back in the foreground with one leg on the horse's back, which has fallen forwards upon its knee, at the same instant one of his attendants is stooping at his head to assist him; a little retired from these is another of his escort mounted upon a terrified horse rearing upright, and beyond him is an armed standard bearer. On the right of the picture is a third soldier clad in armour riding a fiery charger, which is kicking up behind; those of Saul's attendants on foot are equally affected with terror and dismay.

"A brilliant light emanating from the Saviour is diffused over the centre group, producing an effect at once awful and sublime. In whatever view this superb production is considered, whether with regard to composition and drawing, the richness and glow of the colouring, or the masterly boldness and freedom of the handling, the mind and eye of the connoisseur will dwell upon it with real delight, and confess it to be a work of the highest excellence."—*See Smith's 'Catalogue Raisonné,' vol. ii. p.* 147.

Agnew
Berlin

8 *ft.* by 11 *ft.* 6 *in.*

Engraved by Bolswert

This noble gallery picture was formerly the property of M. de Montesquieu, of whose family it was purchased by Mr. Delahante, to whom the country is indebted for the importation of many first-rate pictures.

Mr. Hastings Elwyn became the possessor of it in 1806, from him it passed into the collection of R. H. Davies, Esq., M.P., at the sum of 4000 guineas.

Exhibited at the British Institute, 1815

Exhibited at Burlington House, 1875

See Illustration

RUBENS.

28 THE WOMAN TAKEN IN ADULTERY.

"The composition consists of five principal and seven subordinate figures of the size of life, seen down to the middle. The accused woman with a countenance expressive of deep repentance stands in the centre, and her chief accusers are on her left, the nearest, in a sacerdotal habit and wearing a phylactery on his forehead, is said to have been intended for a portrait of Calvin, the other for that of Luther. The former, with a peculiar archness of expression, accompanied by a suitable action, appears to have made the charge, and is reciting the law laid down by Moses "That such should be stoned, but what sayest thou?"—whilst the latter, with a stoical calmness, has his eyes fixed on the Saviour, who stands on the opposite side in an attitude of appeal to these accusers. The head of a venerable man seen on the woman's right is considered to be a portrait of Rubens' master, Otho Venius. Great expression and splendid colouring are the chief characteristics of this capital picture, which is said to have been painted for the family of Knuyf of Antwerp, and devolved by inheritance to the celebrated collector, the Canon Knuyf."—*See Smith's 'Catalogue Raisonné,' part ii. No.* 796.

4 *ft.* 8 *in.* by 7 *ft.* 4 *in.*

Engraved by Madlle. Sinons and Tassaet, in Tresham's 'British Gallery,' by Cardon; and by W. Bromley, in the 'Forster Gallery'

Collection of the Canon Knuyf, Ant. 1780

Collection of Henry Hope, Esq., 1816

Exhibited at the British Institution, 1818

Exhibited at Burlington House, 1877

See Illustration

TITIAN.

29 VENUS AND ADONIS

70 *in.* by 79 *in.*

This picture was for many years in the possession of Benjamin West, P.R.A.

Exhibited at the British Institution, 1822

VANDYCK.

11. 11. 0 30 PORTRAIT OF CHARLES I.
21 *in.* by 16½ *in.*

VANDYCK (AFTER).

54. 12 31 CHARLES I. ON HORSEBACK, BY B. LENS
18½ *in.* by 16¼ *in.*

THE PROPERTY OF A GENTLEMAN.

GLAIN.

2. 12. 6 32 PORTRAIT OF A LADY, in white dress
Oval—25 *in.* by 20 *in.*

ROSALBA.

133. 15 33 PORTRAIT OF A LADY, in blue and yellow dress, holding a piece of music
21 *in.* by 16½ *in.*

ROSALBA.

8. 8 34 PORTRAIT OF THE ARTIST
11½ *in.* by 10 *in.*

W. HAMILTON, R.A.

23. 2 35 PORTRAIT OF THE DUCHESS OF LEINSTER, in black and white dress, large hat
Oval—9 *in.* by 7½ *in.*

W. HAMILTON, R.A.

36 Portrait of a Young Lady, in blue dress
Oval—12 *in.* by 9½ *in.*

VAN DER MEER.

37 The Letter: an interior, with a page handing a letter to a lady
On panel—15¼ *in.* by 12¼ *in.*
Exhibited

F. MIERIS.

38 An Interior of a Cabaret, with boers smoking and peasant women
15 *in.* by 12 *in.*

D. TENIERS.

39 The Village Doctor: an old man seated, and a doctor unfastening a bandage from his foot, a woman looking on; a man going out through a door in the background
On panel—15¼ *in.* by 23½ *in.*
From the Collection of Walsh Porter, Esq., and T. Martin, Esq.
From the Collection of H. V. Milbank, Esq.
Smith's Catalogue Raisonné, No. 420

DIFFERENT PROPERTIES.

N. MAES.

136.10.0 40 PORTRAIT OF A CHILD, red dress, with a dog and bird in an oval Jn. Colnaghi
16½ *in.* by 12½ *in.*

VAN DYCK.

273.0.0 41 PORTRAIT OF HENRIETTA MARIA, in black dress, holding roses in her hand
41 *in.* by 33 *in.* Fischof
From the Shandon Collection

A. CANALETTO.

78.15.0 42 THE PIAZZA OF ST. MARK'S, with figures Do
31 *in.* by 50 *in.*

W. VAN MIERIS.

252.0.0 43 A VIEW OF THE INTERIOR OF A KITCHEN. A maid-servant is standing beating up eggs by the side of a covered table, on which are various culinary utensils; another servant is approaching her with a basket of apples; and a dead cock, a dish, with meat on it, and other objects, are in the foreground Do
Dated 1720
On panel—21 *in.* by 18½ *in.*
From the Collection of Danser Nyman, Amsterdam, 1797
See Smith's Catalogue, No. 30

H. HOLBEIN.

73. 10. 0 44 PORTRAIT OF SIR WILLIAM PAULETT, K.G., Marquis of Winchester, High Treasurer of England, in black dress, with wand and chain of office

On panel—16 *in.* by 13 *in.*

From the Collection of the late G. P. Boyce, R.W.S.

Cardon

G. ROMNEY.

~~42. 0~~ 0 45 PORTRAIT OF MADAME SUSAN JOUENNE, in white dress with low neck and long sleeves, blue silk sash tied in a bow at the back, hair tied with a blue and white riband and falling in ringlets on her shoulders, seated on a bank in a landscape, holding a small book in her left hand, figure turned to the right, three quarter length

50 *in.* by 40 *in.*

Painted in 1790

Exhibited at the British Institution, 1866

Sedelmeyer

MARIO PALMEZANO.

~~44. 0.0~~ 46 THE HOLY FAMILY, with St. John and St. Catherine

44. 2. 0 *Signed, and dated* 1526 ?

On panel—23 *in.* by 34 *in.*

Sedelmeyer

C Butler sale, 1811
M. Friedsam 1914
Brooklyn Mus.

G. ROMNEY.

~~29. 0~~ 0 47 PORTRAIT OF THE ARTIST, in a red coat, powdered hair

231. 0. 0 23½ *in.* by 18 *in.*

Agnew

SIR J. REYNOLDS.

89. 5. 0 48 PORTRAIT OF MRS. CHURSLY, in dark mauve dress laced in the front, white lace fichu and cap; full face, red curtain behind

30 *in.* by 24 *in.*

Carlton

J. S. COPLEY, R.A.

49 PORTRAIT OF SUSANNA, daughter of Justice Brett Randolph, of Chester, Virginia. Full length, standing in a landscape; her left arm resting on a pedestal, feet crossed; blue dress, white scarf over the left shoulder; long hair, falling in a plait

78 *in.* by 53 *in.*

Exhibited at Burlington House, 1890

L. BACKHUYSEN.

50 A Sea Piece. View looking seawards from a low shore; several vessels sailing with a stiff breeze, among them three men-of-war, the nearest of which in the foreground is just getting under way; in the right foreground are some fishermen in a boat drawing in a net, and another boat full of men; three figures are sitting on the shore in the left foreground; blue sky, with clouds

36 *in.* by 84 *in.*

Exhibited at Burlington House, 1890

P. NASMYTH.

51 An Extensive Landscape, with a road in the foreground, sand-pit, cattle and buildings

15½ *in.* by 21 *in.*

J. HOPPNER, R.A.

52 A Girl in White Dress—*pastel*

G. H. HARLOW.

53 Portraits of Two Ladies, seated

9¼ *in.* by 6½ *in.*

SIR T. LAWRENCE, P.R.A.

304. 10. 0 54 PORTRAIT OF MRS. STRACHAN, in black dress and white scarf, seated on the arm of a crimson chair, a Newfoundland dog by her side. Small whole length

29½ *in.* by 20½ *in.*

Purchased by W. Hill, Esq., from Mr. Evans, a pupil of Sir T. Lawrence

Colnaghi

EARLY ENGLISH SCHOOL.

8. 18. 6 55 PORTRAIT OF ANNE, DUCHESS OF CUMBERLAND, in pink dress

30 *in.* by 25 *in.*

Lane

EARLY ENGLISH SCHOOL.

25 - 4. 6 56 A LADY, in white dress, with a book

29 *in.* by 25 *in.*

Fischof

RUBENS.

210 - 10 57 PORTRAIT OF A YOUNG LADY, in rich dress, with ruff and string of pearls, seated

51 *in.* by 41 *in.*

From the Collection of Sir Clare Ford

Lesser

TITIAN.

157. 10 58 PORTRAIT OF THE ARTIST'S MOTHER, seated, holding a book

47 *in.* by 39 *in.*

Waring

J. VERNET

71. 8. 0 59 THE WRECK

38½ *in.* by 52 *in.*

Cowan

SCHIAVONE.

60 PHŒBUS AND DAPHNE

On panel—15½ *in.* by 52 *in.*

Exhibited at Burlington House, 1892

IL GRECO.

61 THE MARRIAGE OF ST. CATHERINE

26½ *in.* by 34 *in.*

AMBROGIO BORGOGNONE.

62 THE MADONNA WITH THE INFANT SAVIOUR, enthroned, with Saints on each side

On panel—38 *in.* by 27½ *in.*

L. BASSANO.

63 THE SUPPER AT EMMAUS

33 *in.* by 26½ *in.*

Exhibited

SCHIDONE.

64 ST. SEBASTIAN

18 *in.* by 14 *in.*

From the Hamilton Palace Collection

A. CUYP.

65 A RIVER SCENE, with a group of cattle and peasants

On panel—27 *in.* by 39 *in.*

N. MAES.

66 An Interior, with a nurse and child
18½ *in.* by 23½ *in.*

G. ROMNEY.

67 PORTRAIT OF MRS. FRANCIS NEWBERY, *née* Mary Raikes. In brown dress, with lace fichu and cap, light blue bows at the neck and on the front of the dress; seated with her hands clasped, figure turned to the left
30 *in.* by 25 *in.*
Painted about ~~1872~~–74
Engraved in C. Welsh's 'Bookseller of the last Century'
See Illustration

G. ROMNEY.

68 PORTRAIT OF FRANCIS NEWBERY, ESQ., of Heathfield Park, Sussex. In dark brown dress, with white stock, powdered hair; figures to the left
Painted in 1783
30 *in.* by 25 *in.*
Engraved in C. Welsh's 'Bookseller of the last Century'

P. NASMYTH, 1830.

69 IVY BRIDGE. A mountainous river scene in Wales, with a bridge; an overshot mill, and peasants on a road, on the right
27½ *in.* by 39½ *in.*

No 70 £1995.

SIR H. RAEBURN, R.A.

995 0 70 INNOCENCE. Portrait of a young girl, in white muslin dress with short sleeves, red shoes, seated in a landscape, holding a bunch of pansies and wallflowers in her hand; figure to the right
34 *in.* by 27 *in.*
The name of the young lady represented can be given to the purchaser of the picture
See Illustration

1995. 0. 0
Sedelmeyer

SIR T. LAWRENCE, R.A.

220 - 10 71 PORTRAIT OF LADY BLESSINGTON
19½ *in.* by 16 *in.*
From the Collection of Lord Northwich, 1859

Mr Lean

A. CANALETTO.

50. 8 72 VIEW OF THE PIAZZETTA OF ST. MARK'S, with the Doge's Palace, numerous figures, and gondolas; the Grand Canal in the distance
37 *in.* by 76 *in.*

Sampson

SIR T. LAWRENCE, P.R.A.

325. 10 73 PORTRAIT OF THE REV. BURROUGHES THOMAS NORGATE, M.A., Incumbent of Badwell Ash, and Lecturer of Ashfield; Fellow of Caius College, Cambridge. Painted at the age of 23. Died in 1855. In black gown, with stock and bands, seated in a red velvet chair
30 *in.* by 25 *in.*

Sedelmeyer

J. HOPPNER, R.A.

84. 0 74 PORTRAIT OF WILLIAM GIFFORD, seated reading a book. Born at Ashburton, Devon, 1756; Bible Reader at Exeter College, Oxford; first editor of the 'Quarterly Review.' Died in 1826
30 *in.* by 25 *in.*
Painted for Dean Ireland

Agnew

52 . 10

G. ROMNEY.

75 PORTRAIT OF WILLIAM HERSCHELL, ESQ., in black coat and yellow waistcoat, seated

30 *in.* by 25 *in.*

Fischof

94 . 10

SIR T. LAWRENCE, P.R.A.

76 PORTRAIT OF MISS MARGARET BURGESS, in white dress with pink sash, holding a basket of flowers, in a landscape

30 *in.* by 25 *in.*

Martin

18. 18

SIR H. RAEBURN, R.A.

77 PORTRAIT OF JOHN MACINTOSH, ESQ., of Aberarder, Inverness-shire, Provost of Inverness, in dark coat, with white cravat

30 *in.* by 25 *in.*

Dowgate

294 . 0

G. ROMNEY.

78 PORTRAIT OF MRS. JAMES FLETCHER, in lilac and green dress, carrying fruit; and JAMES FLETCHER, ESQ., in brown dress and grey wig—*three-quarter lengths, a pair* 2

50 *in.* by 40 *in.*

Wiggett

The following are the
Property of the Right Hon. LORD METHUEN,
removed from Corsham Court.

PICTURES BY OLD MASTERS.

TINTORETTO.

79 PORTRAIT OF A GENTLEMAN, in dark dress with fur, holding a kerchief in his left hand

43 *in.* by 35 *in.*

Purchased by Lord Methuen in Florence, 1850

LORENZO DI CREDI.

80 THE HOLY FAMILY. The Virgin enthroned, with the Infant Jesus on her lap; at her feet, St. Luke with a pen and a book; an Angel on either side of the throne

On panel—24 *in.* by 16¾ *in.*

Exhibited at Burlington House, 1877

Mentioned by Dr. Waagen

GENTILE DA FABRIANO.

81 THE CORONATION OF THE VIRGIN. Our Lord and the Virgin seated; above hovers the Dove; on either side are three Angels, holding scrolls of music; the crown and brooch of the Virgin, and the belt of our Lord, are studded with precious stones

On panel—33 *in.* by 25 *in.*

From the Collection of the Rev. J. Sanford

Exhibited at Burlington House, 1877

Mentioned by Dr. Waagen

PIERO DELLA FRANCESCA.

82 THE VIRGIN AND CHILD. The Virgin enthroned, with the Infant Jesus on her lap, holding a bird in his left hand; a Saint standing on either side of the throne; two Angels behind
On panel—29 *in.* by 18½ *in.*
From the Medici Gallery
Exhibited at Burlington House, 1877

FRANCESCO GRANACCI.

83 THE ANNUNCIATION. The Virgin, in red and green robe, kneeling; an Angel descending through a doorway, carrying a lily
On panel—22½ *in.* by 38 *in.*
From the altar of the Convent of St. Appollonia at Florence
From the Collection of the Rev. J. Sanford
Mentioned by Dr. Waagen

J. DE MABUSE.

84 PORTRAITS OF THE CHILDREN OF HENRY VII.: Arthur, Prince of Wales; Henry, afterwards Henry VIII.; and Margaret, who married the King of Scotland
On panel—13½ *in.* by 19 *in.*
Mentioned by Dr. Waagen

BERNARDINO PINTURICCHIO.

85 THE DISMISSAL OF HAGAR. Hagar, with Ishmael in her arms, descending some steps; Sarah, and two other women, behind her; wooded and rocky background
On panel—30 *in.* by 13 *in.*
From the Gerini Gallery at Florence
From the Collection of the Rev. John Sanford
Exhibited at Burlington House, 1877
Mentioned by Dr. Waagen

Salvati
Florence, Mar
Museum

SEBASTIAN DEL PIOMBO.

£10 - 0 86 PORTRAIT OF FRANCESCO ALBIZZI. Seated; figured red cloak, lined with fur, black satin vest; life size. The Albizzi were one of the principal Florentine families

On panel—49 *in.* by 36 *in.*

From the Collection of the Rev. J. Sanford

Exhibited at Burlington House, 1877

Mentioned by Dr. Waagen

Waring

SEBASTIAN DEL PIOMBO.

£2 - 0 87 PORTRAIT OF MICHAEL ANGELO, in black dress

19½ *in.* by 15 *in.*

From the Collection of the Rev. J. Sanford

Gulbenkian

ANDREA DEL SARTO.

£34 - 10 88 PORTRAIT OF THE PAINTER. Andrea Vannucchi, called "del Sarto" from his father being a tailor; born at Florence, 1488; died of the plague in that city, 1531. Standing at a table, on which is some fruit; dark robe; black three-cornered cap; life size

On panel—33½ *in.* by 29 *in.*

Painted for the Ricci Gallery, Florence

From the Collection of the Rev. J. Sanford

Exhibited at Burlington House, 1877

Mentioned by Dr. Waagen

Waring

Watney sale
23 June 1967

CESARE DA SESTO.

89 PORTRAIT OF LORENZO DI NEVI VALERI, Gonfaloniere of Florence, in red robe and hat, holding his gloves in his hands; figure to the left. Inscribed, Vexillifer Justitie Anno M.CCCC.VII.C., mensis Martii

On panel—39½ *in.* by 30½ *in.*

From the Collection of the Rev. J. Sanford

The following are the Property of A LADY.

FRANS HALS.

90 PORTRAIT OF A GENTLEMAN, with moustache and greyish hair, in black dress and cloak, black hat and white collar; his right hand resting upon his hip, in his left hand he holds a white kerchief; figure to the left

Inscribed, ÆTATIS SUÆ 55

49 *in.* by 39 *in.*

Signed with initials, and dated 1648

See Illustration

No 90. £3150.

11 c 91 £2100. 0.0

FRANS HALS.

91 PORTRAIT OF A LADY, in black dress, with cap, cuffs and large white ruff; seated in a chair, holding a book in her right hand

Inscribed, ÆTATIS SUÆ 47

49 *in.* by 39 *in.*

Signed with initials, and dated 1648

The Companion

See Illustration

THE PROPERTY OF A LADY OF RANK.

F. GRANACCI.

92 AN ALTAR PIECE, with the Virgin enthroned in clouds, with Angels on either side; five Saints stand below, gazing up at her, as she hands one of them a scarf

On panel—~~8~~ *in.* by 82 *in.*

The following Picture is Sold by Order of the Executors of MRS. LONSDALE, deceased, late of Greville Place, Maida Vale.

J. HOPPNER, R.A.

93 PORTRAIT OF A LADY, seated, with black dress, and bright brown hair tied with a red velvet ribbon; crimson curtain behind. This portrait has always been understood to represent Harriet Westbrook, first wife of Shelley

Oval—30 *in.* by 25 *in.*

THE PROPERTY OF A GENTLEMAN.

PORTRAITS OF THE GOLDING FAMILY.

27. 1. 6 94 PORTRAIT OF MRS. BAILLIE GOLDING, in white dress, holding a crayon
28 *in.* by 25 *in.* Smith

2. 2. 0 95 PORTRAIT OF A GENTLEMAN, in dark coat and white stock, grey hair
29 *in.* by 24½ *in.* Portae

7 7. 0 96 PORTRAIT OF DR. GOLDING, Warden of Winchester College, in black gown and bands
Hoare

T. KETTLE.

26. 5. 0 97 PORTRAIT OF THE RIGHT HON. EDWARD GOLDING, of Maiden Erlegh, Berks, in green dress, standing in a landscape
50 *in.* by 40 *in.* do

F. WHEATLEY, R.A.

31. 10. 0 98 PORTRAIT OF CHARLOTTE, youngest daughter of the Right Hon. E. Golding, in white dress with blue sash, with a dog
29 *in.* by 24½ *in.* Upton

R. LIVESAY, 1787.

183 - 15. 0 99 PORTRAITS OF ANNE, EDWARD AND CHARLES, children of the Right Hon. Edward Golding, in a landscape, climbing a tree and gathering apples
92 *in.* by 57 *in.* Parton

R. LIVESAY.

294 - 0 100 PORTRAIT OF ANN, wife of the Right Hon. Edward Golding, in white and gold dress, standing in a park, holding her daughter (Anne), who stands on a carved pedestal
92⅓ *in.* by 55½ *in.* Fischer

THE PROPERTY OF A GENTLEMAN.

RICHARD WILSON, R.A.

101 A CLASSICAL LANDSCAPE: distant view of a town, seen across a river, which winds through the centre of the landscape, between wooded and rocky heights; group of figures and large tree in left foreground; blue sky, with clouds

18½ *in.* by 22 *in.*

Exhibited at Burlington House, 1887

R. WILSON, R.A.

102 LANDSCAPE, with lake, and ruins of a castle

16 *in.* by 22½ *in.*

J. CONSTABLE, R.A.

103 A LANDSCAPE, with church and cottages

7½ *in.* by 8½ *in.*

J. A. O'CONNOR.

104 A WOODY LANDSCAPE: Moonlight

13¼ *in.* by 17½ *in.*

J. A. O'CONNOR.

105 A WOOD SCENE: Evening

13½ *in.* by 17 *in.*

G. B. WILLCOCK.

106 A Woody Landscape, near Guildford
29 *in.* by 23 *in.*

VAN TOL.

107 Dutch Peasants
6 *in.* by $4\frac{3}{4}$ *in.*

THE PROPERTY OF A GENTLEMAN.

F. HALS.

108 Portrait of Heemskirk—*octagonal frame*
10 *in.* by $8\frac{1}{2}$ *in.*

S. RUYSDAEL.

109 A River Scene, with buildings, boats and figures
On panel—$15\frac{1}{2}$ *in.* by 21 *in.*

C. JANSSENS.

110 Lady Dorothy Godolphin, in white lace dress with blue bows
$29\frac{1}{2}$ *in.* by $24\frac{1}{2}$ *in.*

J. MOSTAERT.

111 A Lady, in green and red dress, with coiffe, coat-of-arms and inscription
On panel—$11\frac{3}{4}$ *in.* by 10 *in.*

A. VAN DE NEER.

126- 0- 112 A River Scene, with boats: Moonlight
On panel—18 *in.* by 22¾ *in.*
Exhibited at the New Gallery, 1897–8

MIEREVELT.

94- 10 113 Portrait of a Lady, in black dress and ruff
Dated 1640
On panel—48 *in.* by 34½ *in.*

SANTVOORT.

21 — 0 114 A Child, in white dress, with a doll—*oval*
27½ *in.* by 23½ *in.*

VAN DEN TEMPLE.

71 - 8 115 A Young Lady, in rich brocade dress, with a dish of fruit
44 *in.* by 36 *in.*

EARLY ENGLISH.

168- 0- 116 A Lady, in white dress with blue bows and large black hat
Signed
28½ *in.* by 18 *in.*

JAN LIEVENS.

24 - 3 117 A Man, in dark dress
On panel—22½ *in.* by 18 *in.*

FINIS.

London: Printed by William Clowes and Sons, Limited, Stamford Street and Charing Cross.

ILAP87-D10085

THE GETTY CENTER
LIBRARY